



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Charles E. Porter, a negro artist of Hartford, is said to make admirable pictures of flowers, fruit, butterflies and other insects, and to have a finesse and accuracy of touch that would do credit to the microscopic finish of the old Flemish painters.

Thomas Jensen, of Brooklyn, has just finished a life-size, three-quarter length portrait of Mrs. George Brush. The flesh tints are tender and delicate, and the accessories of costume are treated with much skill. The picture is probably his best work.

At a recent sale of paintings in Boston, at Williams & Everett's picture gallery, a Van Schendel sold for \$1,115; a Daubigny for 1,150; an Achenbach for \$1,110; a Schreyer for \$2,800; a Jacquand for \$1,510; a Verboeckhoven for \$1,350, and a Leys for \$1,010.

J. B. Whittaker, of Brooklyn, has on his easel an interesting picture he calls, "Thoughts of the Future." It represents a young woman, with refined features, who is gracefully poised on a cushioned divan with an open letter in her hand. Her eyes, full of hope, are upturned as if she were lost in delightful reverie caused by perusing the letter.

An excellent paper on American Silverware in Europe, entitled "An American Wedge," by Mr. Edwin C. Taylor, published in a recent number of "The International Review," has been reprinted in pamphlet form. Some extracts from the article which we intended to use are unavoidably crowded out of this number. The publishers are A. S. Barnes & Co.

Boston has abolished its Kindergarten, besides reducing the amount of geometrical drawing in the grammar schools and the number of evening drawing schools. Only two special teachers of drawing are allotted for next year. This is quite a retirement from the advanced position taken by Boston on the subject of drawing in the public schools—a confession, in fact, that it is not worth while to teach drawing to everybody, or indeed to any but those who show a decided natural genius for it.

Prof. Comfort, Dean of the Syracuse University, has arranged an eleven weeks' excursion to Europe, this summer, of unusual attractions. The route of travel will include the chief art centres, the places of greatest historic interest, and the regions of most romantic and sublime scenery in Europe. During the voyage to Liverpool, in the "City of Berlin," the professor will deliver several short lectures on art. He will also attend the party on their visits to museums, galleries and churches.

John Cocks, of Brooklyn, who forsook sculpture for painting, has lately developed a strong fancy for animal life, especially horses, and shows some excellent work. He favors the French school in color, and usually selects scenes from every-day life; a traveling tin peddler, bargaining over a rustic fence with the buxom and frugal house-wife, while his old horse contentedly munches oats from the nose-bag; or a group of children playing about an abandoned stage-coach, or attempting to capture a steady going old cart horse, who, knowing his duty, or standing on his reserved rights possibly, refuses to budge for all their pushing and whacking.

The Ladies' Art Association is doing good work in its efforts to develop artistic taste among women and children. It aims to qualify teachers of drawing for schools and colleges, and to find them positions, and also to organize industrial art classes for boys and girls. When its resources will permit, the association proposes to have a building fitted up with studios to connect with the departments, and to rent them to members on low terms. Initiation fees have been abolished, active membership fees are reduced to \$2.00 yearly, associate fees to \$3.00, and teachers' fees 30 cents a month. A children's class is to be opened at Jersey City Heights, and one in Brooklyn; and there is to be a branch of the Ladies' Art Association in Brooklyn, where classes are soon to be formed.

#### FOREIGN.

The daughter of M. Grévy, President of the French Republic, is a clever landscape painter.

Seymour Haden is delivering a course of lectures upon etching, at the Royal Institution, London.

"Progress" commends highly a painting by P. L. Senat, representing a view of the Scheldt, near Antwerp, by twilight.

Herr Joachim, the famous violinist and the original of "Charles Auchester," is described as a short, handsome, gentle, benevolent-looking man of middle age.

Haden holds the etcher worthier than the engraver, inasmuch as the first often transcribes direct from nature, whereas the engraver is content to copy a work of art.

The great picture of Milton and his Daughters, painted by Munkasy, and exhibited at the late Paris Exposition, has been sold for the sum of \$40,000. It goes to Vienna.

The daughter of Millais, the painter, is to be married to Lieut. W. C. James, of the Scots Grays, who is away fighting the Zulus. Her beautiful face has often served her father for a model.

The silver-mounted ebony distaff, with which the unfortunate Queen Marie Antoinette relieved the tedium of her captivity, and which was shown at the late Paris Exposition, has been returned to its present owner, the Emperor of Austria.

Among the remaining works of the late E. M. Ward, R. A., recently sold in London, were some sketches from life of various authors at their desks—Dickens, Thackeray, Lord Macaulay, Hallam, &c.

Antonio Tandardini, the sculptor, who was a juror for Italy, at the Centennial Exhibition, died in Milan, recently, aged 40 years. He served in Garibaldi's campaigns and afterward devoted his whole time to his art.

Rubinstein is likely to lose his sight; he is now under treatment in Dresden. It is said that his memory is so surprising and his knowledge of his instrument so perfect, that even should he become blind, it would interfere but little, if at all, with his performances.

Millais, for a wonder, is behind hand with his principal for the Royal Academy this season. He has been altering the composition, on the advice, it is said, of the Princess Louise, Queen Victoria's artist daughter, who told him that his figure was out of drawing.

The York Fine Art Exhibition, to be opened May 1st., will include the Duncombe Park pictures, which so narrowly escaped destruction by fire. Among them is Hogarth's "Garrick as Richard III.," a fine Rembrandt, two beautiful Salvators, and numerous other paintings of value.

Mme. Judic, the popular French actress, is about to be glorified by M. Emile Wauters, who is painting a portrait of her, in costume, as she appears in the third act of "Ninicho," showing her in stays and yellow satin trousers. M. Wauters holds the Belgian medal of honor for historical painting.

The South Kensington Museum has acquired a fine piece of Italian decorative sculpture recently found at Padua, and attributed to Donatello. It is a well preserved sarcophagus of gray stone, carved at each end with the figure of an angel, while at the top a draped female figure, life size, is recumbent.

Emanuel Leutze's picture, "The Reception of Columbus by Ferdinand and Isabella upon his second return from America," containing over fifty portraits, is on exhibit at Teubner's art rooms in Philadelphia. Leutze died in 1868. His painting "Western Emigration" is familiar to visitors at the Capitol in Washington.

Eugène Faure, a French artist, best known as a portrait painter, died recently. His "Eve" received a medal in 1864, and was bought by the Duke of Morny. Faure received a medal at the late Exposition for "La Source" and two portraits, and he was also awarded a medal in 1872.

Signor Folli has a counterpart in a new basso, who is creating a sensation in Italy. The papers are loudly singing the praises of the stranger, and the municipalities are even conferring honorary citizenship upon him. Signor Omani, as the gentleman is "billed," is believed to be an Irishman, for he sings with a rich Hibernian accent. He is credited with a voice of great breadth, depth and richness.

Hector Berlioz, whose music is now very popular in Paris, was one of those who wrote "for the future." In his own day but few would hear him, and still fewer believed in him. He died a poor, miserable old man. If his spirit can revisit the glimpses of the moon he may find some satisfaction in witnessing the enthusiasm of Parisian audiences over his charming music, which they once utterly failed to comprehend.

The Earl of Lonsdale's collection of pictures, decorative furniture and porcelain was recently sold in London for £27,204. "The Laughing Girl," by Sir Joshua Reynolds, brought 1,300 guineas, and his "Robinetta" 1,000 guineas; Gainsborough's "Horses Watering at a Trough" was sold for 1,300 guineas, and four water colors by De Wint varied from 600 to 1,350 guineas.

Another of the French painters, Thomas Couture, is dead. His great picture of "The Romans of the Decadence" was remarkable for its vigor and correctness, as well as for its splendid color. It is surprising that Couture should have sat down contented with the triumph it brought him. Of late years he devoted much of his time to teaching. He was sixty-four when he died.

Etching as an art is steadily advancing in general esteem. Two famous pictures—Rembrandt's "Mill," the property of Lord Lansdowne, and Gainsborough's "Blue Boy," in the possession of the Duke of Westminster—are about to be etched on an important scale by the competent hands of MM. Walkner and Brunet-Debaines respectively. In times past the etching needle would have been deemed an inadequate instrument for the reproduction of these works; the aid of the burin would assuredly have also been invoked.

The royal plate at Windsor includes a gold service ordered by George IV., for 140 persons, one of the finest wine coolers in the world, a shield formed of snuff boxes, worth £9,000, and thirty dozen plates, worth £10,000, all added by the same monarch. There are also many pieces brought from abroad and from India. Among the latter is a peacock of precious stones of every kind, worth £30,000, and a Tippoo's footstool, a tiger's head with crystal teeth and a solid ingot of gold for his tongue. The whole collection is valued at £1,800,000.

Orchardson, R. A., has limited himself to a single picture. This is a last-century gambling scene, brilliant yet delicate in color, and exquisitely elegant in drawing and composition. Three men are seated at a table; the victim is at the door, in the act of leaving the room, cleaned out. One of the players is mechanically shuffling a pack of cards; he has taken off his wig to relieve his

head after a night-long game; another represents the "sharper" element, and with his hand on the I O U he looks after the retreating figure of the youth to see whether he suspects foul play. A third is a jolly and reckless fellow who rather pities the loser, and seems to say: "Cheer up, old fellow; I've been that way myself."

Bridgman, Pearce, Blashfield, Willet, Parker, Ramsey, Bacon, Healy, and Miss Elizabeth Gardner are among the Americans in Paris who hope to have pictures in the coming exhibition of the Salon. Miss Gardner will show a girl at a well, drinking from a pitcher held by a woman. The subject and treatment are described as commonplace, the picture being much inferior to her "Ruth," which was a fine subject superbly handled. Bridgman will send his "Procession of Apis, the Sacred Ox." The drawing and color are said to be particularly fine, and show admirable technic. Henry Bacon will contribute "A Burial at Sea." Pearce will be represented by "Abraham's Sacrifice," a powerful and natural group.

Briton Rivière's principal Royal Academy picture, this year, "In manus tuas Domine," is the largest work he has painted. A young knight is riding through an enchanted forest; his horse and his dogs (three bloodhounds) are overcome with terror; but he holds up the cross of his sword as his defence, and goes unmoved. His second picture, "The Poacher's Widow," represents the woman sitting with bent head and clasped hands, on the bank by a field of barley. The moon is rising over a hill; the early night has called out of a fir-wood at some distance the hares and rabbits; pheasants are moving about in the barley; all the creatures at the price of which her husband's life was rated are about her in plenty. Mr. Rivière appends to his picture an indignant verse of Kingsley's. His third canvas is "A Winter's Tale," a pathetic group of a little girl, who has been found by two collie-dogs, lying in the snow, with her lantern.

## Among the Dealers.

AMERICAN SILVER IN EUROPE.—Every question has two sides, and while on one, bonanza troubles and Emma Mine difficulties, not to speak of the noble silver dollar, tarnish a little the brilliant surface of our metal; on the other, our success as silversmiths reflects with lustre on a degree of excellence we have attained in craftsmanship which Europe was far from prepared to give us credit for. New York, situated about half-way between Europe and Japan, seems to be the place where Japanese art has been grafted with the most success. All the art papers of the Old Continent—from the luxurious publication "L'Art," from the hypercritical "Gazette des Beaux-Arts," down to the most unpretending local publications—do justice to the taste and skill displayed by Messrs. Tiffany in assimilating the methods of work of these cunning Orientals with the ornamental necessities of our civilization, and judiciously selecting what was adaptable, without torturing the public taste by inflicting upon it all the terrible dragons and bamboo twigs, mixed up by ambitious though unintelligent artists, who think that the more they mix the more the result will be Oriental. The compositions of the Tiffanys are, on the contrary, marked by simplicity and boldness of form; the decorations are an outgrowth of the subtle appreciation of the Japanese of contrast and effect, and the sensible use they make of nature, with their simple and truthful application of plants, blossoms, flowers, and other natural objects, has a freshness and charm which is quite a relief after the ponderous and unmeaning mannerism of the old styles of decoration. Tiffany & Co. have adopted the Japanese theory of decorative design, never to let the slightest opportunity to produce an effect escape. Thus the blow from the hammer, the unequal fusion of metals, the incrusting of one into another—even to the knealing together of alloys of different colors—the use of gold, silver, platinum amalgams of different tints and colors produced by chemical agents, have all been worked into decorative effects of high artistic value, without forgetting that if common sense is the master of the world, as La Rochefoucauld has it, it is, "a fortiori," the best teacher in decorative art. Perhaps nowhere but in the United States could such an establishment exist; giving employment to hundreds of skilled workers, and yet disposing of all its manufactures at retail, doing no wholesale business and having no agents anywhere. The establishment in Union square is a museum of itself, and more select examples of domestic or foreign manufacture can be seen there in one hour, than in many years of travel outside. But to return to our subject. The display made at the Paris Exhibition secured for the house the grand prize for silverware, the gold medal for jewelry, several medals in bronze, silver and gold, given to the artists and artisans of the house, and the cross of the Legion of Honor for its founder and president, Mr. C. L. Tiffany. This glorious trophy of awards, although it caused many a heart-ache to European manufacturers, was unanimously awarded to these enterprising men, who have endowed American silver with an artistic value which places it far above the fluctuations of the market. It is singular to think that America, which has an undeniable reputation for being sharp and matter-of-fact in business, which rather repelled the idea of associating fictitious value with precious metal, should be just the country to carry off, in the face of the whole world, the first prize for endowing silver with that artistic beauty which makes its intrinsic worth a matter of much inferior importance. An important exhibit was that of a complete service for twenty-four persons, made to order, of silver from the customer's own mine. This service is unique for originality of the design, which is a combination of Oriental styles, producing richness and harmony of effect, while preserving perfect unity of character.